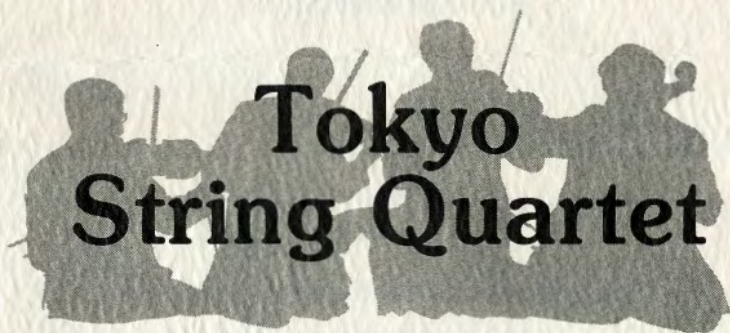


TWENTY-SECOND SEASON
SIXTH CONCERT

**houston Friends of
Music, Inc.**
and
Shepherd School of Music

PRESENT THE



Peter Oundjian— violin
Kikuei Ikeda — violin
Kazuhide Isomura — viola
Sadao Harada — violoncello

Hamman Hall

**Sunday, April 25 1982
8:00 P.M.**

Rice University

PROGRAM

Quartet in D Major, K.575.....Mozart
Allegretto 24'08"
Andante
 Menuetto, *Allegretto*
Allegretto

Quartet No. 1, "A way a lone".....Takemitsu
 13'07"

INTERMISSION

Quartet No. 1, Op. 51, No. 1.....Brahms
Allegro 31'35"
Romanze, Poco Adagio
Allegretto molto moderato e comodo
 -- *Un poco piu animato*
Allegro

Encore:
 #1 Haydn Op. 76 #5 Finale 3'23"
 #2 Haydn Op. 33 #2 Finale 2'58"

Represented by Kazuko Hillyer International, Inc.
 250 West 57th St., New York, New York 10019, (212) 581-3644

Photographing and sound recording are prohibited.
 We further request that audible paging devices not be used during performances.
 Paging arrangements may be made with ushers.

If it is anticipated that tickets will not be used, subscribers
 are encouraged to turn them in for resale.
 This is a tax-deductible donation.

HOUSTON FRIENDS OF MUSIC is a non-profit organization dedicated to the presentation of chamber ensembles with national and international reputations and the development of new audiences for chamber music through concerts available to everyone.

HOUSTON FRIENDS OF MUSIC TWENTY-SECOND SEASON
HOUSTON FRIENDS OF MUSIC/SHEPHERD SCHOOL OF MUSIC FIFTH SEASON
 October 16, 1981.....BEAUX ARTS TRIO
 November 30, 1981.....FOLGER CONSORT
 January 19, 1982.....DORIAN WIND QUINTET
 February 9, 1982.....JUILLIARD STRING QUARTET
 March 8, 1982.....CONCORD STRING QUARTET
 April 25, 1982.....TOKYO STRING QUARTET

BENEFACTORS

Susan & Dennis Carlyle George E. Coughlin Harold & Nancy Sternlicht
 Cultural Arts Council of Houston Shell Companies Foundation
 National Endowment for the Arts

PATRONS

Ralph A. Anderson, Jr.	Grady L. Hallman	W.H. & I.H. Mannheimer
J. K. Arbenz	Mr. & Mrs. C. H. Hewitt	Richard & Heather Mayor
Mr. & Mrs. E. T. Carl	Robert A. Hettig	Julia Mazow
Carter D. Crawford	William Ward Jones	Meyer L. Proler
J. Michael Duncan	Barbara Kauffman	Tom & Barbara Solis
Alex & Ann Goldstein	Harold & Hineko Klebanoff	Samuel & Angela Weiss
Harvey L. Gordon	Tomas & Marcella Klima	Seymore & Shirley Wexler
	Franklin & Beatrice Levin	Mr. & Mrs. Robert L. Zinn

SPONSORS

Ervin Adam	J. P. Lauzon	Dr. & Mrs. A. A. Mintz
James & Carolyn Alexander	Tom & Frances Leland	Mark & Amanda Schnee
Lutz & Mariel Birnbaumer	Howard & Carole Marmell	Dr. & Mrs. Malcolm F. Sher
Chester & Jaimie Cochran	Ron Masters	P. Van Mears
Ian Karon		Ronald & Margrit Young

CONTRIBUTORS

Dr. Francisco Aviles	Lila Gene George	Mr. & Mrs. Nathan M. Pryzant
Bernice Beckerman	Fred & Eva Haufrect	Richard & Eva Rosencranz
Dr. James J. Butler	Beverly I. Hawkins	David Saletan
Edward Doughtie	Robert Hill	Marga H. Sinclair
James N. Duffy	Alfred J. Kahn	Halina D. Turner
Mr. & Mrs. Lloyd E. Elliott, Jr.	Mr. & Mrs. Walter R. Kaye	Irving Wadler
Ann Fairbanks	Mrs. Leo E. Linbeck, Sr.	Linda Walsh
Dr. & Mrs. David A. Freedman	Robert W. Marwin	Iris & Bill Wiley
	Daniel & Karol Musher	Herbert H. Yuan

PAST PRESIDENTS

John Hill, 1960-1967	Harvey L. Gordon, 1973-1977
Alfred Neumann, 1967-1968	Nancy Sternlicht, 1977-1979
Stratton Hill, 1968-1973	J. Kaspar Arbenz, 1979-1981

1981 - 1982 OFFICERS

President.....	Daniel Musher
First Vice President (Program Chairman).....	Jack B. Mazow
Second Vice President (Subscriptions Manager).....	Tomas Klima
Third Vice President (Concert Arrangements Chairman)....	Barbara Kauffman
Fourth Vice President (Publicity Chairman).....	Jan Fischer
Secretary.....	Ira J. Black
Treasurer.....	Edward Doughtie
Grants Officer.....	Robert Colligan

THE TOKYO STRING QUARTET

The Tokyo String Quartet is no newcomer to Houston audiences. Its stature as one of the world's foremost quartets has been achieved over a short span of some twelve years through hundreds of concerts around the globe and a number of outstanding recordings, including a recent release of the six Bartok quartets by Deutsche Grammophon.

Since 1974 the quartet has performed during the summer and presented master classes for Yale University at Norfolk Ct., and in 1977 was appointed resident quartet of the university. The group is also resident quartet at the American University in Washington, D.C.

The Tokyo String Quartet performs on a matched set of instruments by Nicolo Amati graciously loaned to the group by the Corcoran Gallery in Washington, D.C.

PROGRAM NOTES

Wolfgang Amadeus Mozart (1756-1791), String Quartet in D Major, K.575.

It is one of the mysteries of Mozart's genius that his creative power was barely affected by the ups and downs of his personal life. Thus, during the last years of his life, while experiencing miserable financial, social and domestic circumstances, he was able to compose works that, in the words of Albert Einstein, "rise to heights of pure felicity." His torment surfaced only very rarely, as in the G minor symphony or string quintet in the same key.

The string quartet K.575, the first of three composed on a commission by King Frederick William of Prussia after a visit to Berlin in the spring of 1789, radiates this "pure felicity" throughout. As the royal commissioner was an avid virtuoso amateur cellist, the cello part is given an extra dosage of melodic material in all movements. Yet this does not happen at the expense of the other instruments, but brings about a balance among the four players that results in a perfect quartet. The overall mood of the quartet is one of blissful contentment, rather than of exuberant joy. This somewhat subdued happiness manifests itself in both speed and dynamics: the two corner movements are marked only Allegretto, and all four movements begin in a soft "sotto voce" and piano. Not that joyful outbursts are missing, but they are relegated to second appearances of themes or to alternate melodies.

The form of the quartet is traditionally classical although an increasing ornamentation of a recurring theme or its accompaniment can be recognized. This hint of a beginning romanticism so typical of the late Mozart is noticeable especially in the lyrical second and last movement. The first movement is in sonata form, traditional for opening movements of the period, brimming with delightful melodies. The Andante with its slightly melancholy undertone comes closest to revealing the composer's true feelings but remains basically a tender love song devoid of any lament. The crisp Menuetto allows the royal cellist to shine in the lilting Trio section. The final movement is in Rondo form and returns to the mood of "pure felicity" established in the opening movement.

Toru Takemitsu, (1930), String Quartet No. 1, "A way a lone"

Takemitsu is probably the foremost Japanese composer to emerge since World War II. Not only has he written a substantial body of orchestral classical works, but he has also composed music for some 73 Japanese films. Houston audiences will hear one of his tone poems, "Winter," during next year's symphony season.

About his first string quartet the composer makes the following remarks: "The title of the piece 'A way a lone' is quoted from a paragraph of 'Finnegans Wake' by James Joyce, as follows: 'The keys to. Given! A way a lone a last a long the' (FW 628). As with my last work, 'Far calls, Coming, far' for violin and orchestra (American premiere by the San Francisco Symphony, Edo de Waart, conductor, Daniel Kobialka, soloist), the structure of the whole piece is dominated by the Intervals of the Sea -- E-flat, E, A. The piece is commissioned by and dedicated to the Tokyo String Quartet for their 10th anniversary."

After the world premiere at Carnegie Hall in February 1981, Donal Henahan notes in the New York Times: "Mr. Takemitsu's piece concentrates, like most of his music, on playing with sonorities

in extremely refined and sensitive ways. The mood of "A way a lone" continually puts one in mind of Berg's 'Lyric Quartet,' though the textures are thinner, in the fashion of Webern. The notation is precise and fully spelled out (no aleatory ad libbing allowed in this one), and much use is made of the plaintive and eerie whistle of string harmonics. The music, while systematically atonal and charged with a muted but suffocating intensity, makes a strong and immediate appeal."

Johannes Brahms (1883-1897), String Quartet No. 1, Op. 51, No. 1

All creative artists must come to terms with the enormous body of works of preceding generations; and individual reactions to these works and their originators range from awe, inspiration and respect to envy, disdain, and fear of comparison. To composers of the mid-nineteenth century, the heritage of the immediately preceding hundred years was indeed awesome, spanning the evolutions and revolutions from Bach to Schubert. The young, introverted and sensitive Brahms reacted to this heritage, especially to Beethoven, by an intense and constant self-criticism and fear of not being able to survive a comparison. Therefore, Brahms subjected his own creations to years of reworking, correcting, honing, and, alas, all too often, to total destruction. Of his string quartets alone, he indicated that he had destroyed more than twenty works before he allowed the first of his three remaining string quartets to be published in 1873 when he was forty years old; and with his first symphony, he even waited several more years.

Brahms' first quartet can therefore hardly be called a typical "first" work in the genre, but appears as a thoroughly mature, masterful, and beautifully homogeneous piece. Like most of his chamber music, the quartet is basically classical in outer structure and inner form, thus not unlike the Mozart quartet heard earlier in this program. But how different in mood and temperament it is. While Mozart is all sunlight and springtime, the C Minor quartet of Brahms maintains a somber mood throughout, agitated and passionate in the two flanking Allegro movements, subdued and brooding in the middle movements.

Driving and ceaselessly surging dotted quarters dominate the first movement giving way only briefly to the more lyrical side themes. Much slowed dotted quarters return in the main melody of the Romanze, a song-like, broadly arched theme of great tenderness interrupted by a hesitating and anxious second tune. An equally muted feeling dominates the third movement. Instead of a standard minuet or scherzo, Brahms inserts here a slow march or promenade that alternates between sorrowful and affectionate sections. In the intervening trio (Un poco piu animato) the spirit lightens to a three-quarter melody that sounds folk-dance inspired. The darkly passionate, breathless drive of the first movement returns in the rondo-structured last section of the quartet.

Courtesy of
DAVID BREED

COMPLIMENTS OF
Marcia Barvin & Associates, Realtors



**UNDERWOOD, NEUHAUS
WANTS YOU TO
MAKE MONEY.**

And we have the people to help.

**Underwood, Neuhaus & Co.
Incorporated**

724 Travis at Rusk Downtown • Post Oak Tower Galleria • Houston, Texas
224-1224

HCBA

**Houston's First, Finest,
and Most Complete Coffee
And Tea Specialty Store.**

HOUSE of COFFEE BEANS

2520 Rice Blvd.
In the Village

524-0057

10-6 Mon-Fri.
10-5 Sat

**Downtown—
Main at Rusk**



Texas Commerce Bank

Member FDIC

Wadler-Kaplan Music Shop, Inc.

*"Houston's Largest
Selection of Sheet Music"*

PIANO • VOCAL • INSTRUMENTAL

3907 South Main 529-2676

See Us for Unique Musical Gift Items

SHIP YOUR CAR

TO OR FROM
ANYWHERE ... USA

AUTO DRIVEAWAY CO.

524-3096

4500 TRAVIS • HOUSTON



For the Finest in Classic Guitars,
Guitar Instruction, and Music
and Accessories for the
Classic Guitarist.

1401 Richmond Avenue 528-5666

Village Cheese Shop

Since 1976



MON-SAT 9-6
2484 BOLSOVER

527-0398

THE NEW SEASON



GIACOMO
PUCCINI

SERGEI
COMISSONIA

JOHANNES
BRAHMS

SELI
OZAWA

PETER
TCHAIKOVSKY

GEORGE
GERSHWIN

LEONARD
BERNSTEIN

HECTOR
BERLIOZ

WITH A CAST OF THOUSANDS OF MUSICAL GREATS!
Daily creating a universe of drama, excitement, laughter and romance.

KLEF
Loud and Clear

Subscribe to the KLEF Program Guide. Call 622-5533.

6631 SOUTH MAIN & THE MEDICAL TOWERS BUILDING • HOUSTON, TEXAS 77030.



Med Center Bank

RIVER OAKS BOOKSTORE

BOOKS ON THE ARTS

WE WELCOME SPECIAL ORDERS

520-0061

1987 W. GRAY • HOUSTON



Appraisals.

Quality instruments and bows bought and sold.
Specializing in Sound Intonation and Artistic Repairs

- Member of the Houston Symphony Orchestra
- Member of the American Society for the Advancement of Violin Making
- Laureate of the Warsaw Competition for Best Violin
- Listed in Rene Vannes' Universal Dictionary, etc.

RAINBOW LODGE



An unusual experience in dining.
And for your next meeting, reserve our Private Dining.
1 Birdsell, Houston, Texas 713/861-9407